

DÜRER'S LITTLE PASSION

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THE LITTLE PASSION.



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The Little Passion

of Albert Dürer, with
an Introduction by
Austin Dobson



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ZHB, D. (Durer) (2)



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THE LITTLE PASSION.



WHEN, in the month of April, 1528, Albert Dürer was buried in the cemetery of St. John at Nuremberg, Preliminary. under the epitaph of his faithful friend Bilibald Pirckheimer, he was fifty-seven years old. He had worked zealously until the last; but his most productive period had ended about fourteen years earlier. According to his biographers, it was between 1507 and 1514 (or when he was between the ages of thirty-six and forty-three) that he executed his most elaborate series of designs, and his greatest isolated efforts. To 1513 is assigned the famous "Knight, Death and the Devil;" to 1514 the brooding and mysterious "Melencolia." To 1514, moreover, belongs the "St. Jerome in his Cell," and about the same time appeared the largest as well as the most finished of the artist's plates, the wonderful St. Hubert, or St. Eustachius. Besides these, he produced during this period several others of his best works in metal, including a set of sixteen

highly-wrought compositions, known generally as "The Little Passion in Copper." This, however, is not all. To the same seven years, 1507-1514, we are indebted for a series of designs on wood, which are not only among the most prized, but, from their subjects and intention, are also among the most well-known of his works. These are the twelve large woodcuts, 15 inches by 10 $\frac{3}{4}$, of "The Greater Passion," 1511; "The Life of the Virgin," twenty woodcuts, 1511; and, lastly, the set of thirty-seven woodcuts, 5 inches by 3 $\frac{7}{8}$, known—to distinguish them from "The Little Passion in Copper"—as "The Little Passion ('Kleine Passion') on Wood," 1511. Of this last-named group or sequence, the present volume is a reproduction; and strange as it may seem, though more than three centuries and a half have elapsed since the designs were first cut under Dürer's superintendence in his then new house by the Thiergärtner Thor at Nuremberg, they are here printed from stereotypes of the original blocks.

The story of these original blocks—the majority of which have now, for some fifty years, found a resting-place in the British Museum —is the story of "The Little Passion on Wood." They belong, as appears from the dates borne by some of them, to the years 1509-1510, and in their first state can have been no more than the set of impressions, without letterpress of any kind. In

The
Nuremberg
Editions.

this form the "Little Passion" is extremely rare; so rare, indeed, as to make it doubtful whether a number of copies sufficient to warrant their being described as a separate issue were ever struck off. But whatever may have been the case, the artist seems soon to have recognized the fact that, in this, as in his other books dealing with Christian history, some illustrative or explanatory text was required. He accordingly invoked the aid of a Benedictine monk named Chelidonium, who had already assisted him on previous occasions, and who promptly prepared a series of Latin verses which were printed at the back of the cuts. The title-page of the book thus produced is—"*Passio Christi ab Alberto Durer Nurenbergensi effigiata cū varij generis carminibus Fratris Benedicti Chelidonij Musophili.*" Below a vignette of Our Lord is the quatrain:—

" O mihi tantorum. iusto mihi causa dolorum
O crucis O mortis causa cruenta mihi.
O homo sat fuerit. tibi me semel ista tulisse.
O cessa culpis me cruciare nouis."

After which is "*Cum priuilegio.*" At the end of the book are the words, "*Impressum Nurnberge per Albertū Durer Pictorē Anno christi Millesimo quingentesimo undecimo,*" and then comes a caveat to pirates (also printed in the "Greater Passion" and the "Life of the Virgin") directed in the main at the Italian engraver Marc' Antonio. Besides this, there are a dedication of the book by Chelidonium to Bilibald

Pirckheimer, and some return verses by Pirckheimer himself and Johannes Cochläus in praise of Chelidonius. Such is the second edition of "The Little Passion on Wood," of which there is a copy in the British Museum.

In 1528 Dürer died; and whatever the number printed of the second edition, there seems to have been no further issue from the house by the Thiergärtner Thor. What is known as the third edition, was published at Venice a century later by one Daniel Bissuccio, who is said to have bought the original blocks in the Netherlands. The title-page of this edition is—" *La Passione di N. S. Giesu Christo d'Alberto Durero di Norimberga. Sposta in ottava rima dal R. P. D. Mauritio Moro, Canon. della Congr. di S. Giorgio in Alega. In Venetia, M.DC.XII. Appresso Daniel Bissuccio.*" The dedication, which bears date "Venice, Ap. 7, 1612," is to the Archduke Ferdinand of Austria; and for the vignette of the sitting Christ is substituted a portrait of the artist with the legend, "Imago Alberti Dureri, 1553 [*sic*]. Ætatis suæ LVI." How the blocks got from Nuremberg to the Netherlands is not explained; but they were to travel further still, for when they make their next appearance it is at Rome. Here thirty-five out of the thirty-seven were purchased by a gentleman named Boissier, to whose son, the Rev. P. E. Boissier, they subsequently descended. At some

period of their wanderings they had been in the possession of Douce, the antiquary; and in 1816, Ottley included four impressions from the blocks in vol. ii. of his "Origin and Early History of Engraving." In 1839 Mr. Boissier junior sold them to Mr. Josi, at that time Keeper of the Prints in the British Museum, where, as already stated, they now are. As might be expected, they bear unequivocal signs of their many vicissitudes. The border lines are frequently broken, and several of them have been drilled by the "conqueror worm." But in 1844, two hundred and thirty-two years after the edition of Daniel Bissuccio, the late Sir Henry [then Mr.] Cole obtained the permission of the Trustees of the Museum to take stereotype copies. To these copies new borders were added; the worm-holes were cleverly stopped, and the injured portions were re-engraved with great care by that accomplished xylographer, Mr. Charles Thurston Thompson. Mr. Thompson also re-engraved the two missing subjects—No. 8, "Christ parting from his Mother," and the vignette in the title-page. With this vignette Sir Henry Cole also reproduced the monkish quatrain already quoted on p. 7 in the description of the second edition; but for reasons doubtless more intelligible in 1844 than now, he did not reprint the metrical commentary of the monk Chelidonius. It is just possible, indeed, that it was not practicable for him to do so, as the only perfect copy of the

second edition then known belonged to a private collector, Colonel Durrant, and neither the British Museum nor the Bodleian was able to help him. In any case, for the monk's sapphics and choriambics, he substituted black-letter extracts from the Bible and other sources. He also altered the sequence of the cuts, placing at the end, as representing incidents to which no passage in Scripture seemed directly to apply, No. 8, "Christ parting from his Mother," No. 23, "St. Veronica," No. 26, "The Descent into Hell," and No. 31, "Christ appearing to his Mother." Sir Henry Cole's book, which may be practically regarded as the fourth edition of the "Little Passion," was entitled "*The Passion of our Lord Jesus Christ, pourtrayed by Albert Durer. Edited by Henry Cole, an Assistant Keeper of the Public Records.*" The publishers were Joseph Cundall, 12 Old Bond Street; William Pickering, 177 Piccadilly; George Bell, 186 Fleet Street; J. H. Parker, Oxford; and J. and J. J. Deighton, Cambridge. The date of publication was 1844, and there was a lengthy Preface. In 1870 a further edition was issued by Messrs. Bell and Daldy. But between these last, an edition of the "Little Passion" was put forth in 1856 by Messrs. George Routledge and Co. at a shilling, under the title of "*The Humiliation and Exaltation of Our Redeemer, in 32 prints, representing the original Wood-Blocks of Albert Durer. Edited by John Allen, M.A. Archdeacon of Salop, Diocese of*

Lichfield; late one of Her Majesty's Inspectors of Schools." This was also said to be derived from stereotypes of the original blocks in the British Museum; but in a preface, dated "Prees, Shrewsbury, July, 1856," Archdeacon Allen explained that four of the designs, namely, No. 2, "Adam and Eve eating of the Tree of Knowledge," No. 3, "The Expulsion from Paradise," No. 23, "St. Veronica," and No. 26, "The Descent into Hell," had been withheld as better omitted "for general circulation." Of this issue of Messrs. Routledge there has been a later edition.

From what has been said, it will be seen that no edition of the "Little Passion" corresponding exactly with the second Nuremberg issue of 1511 has yet appeared in this country. In Germany, George Hirth of Munich published in 1884, in the "Liebhaber-Bibliothek," what is practically a *facsimile* reproduction of the *editio princeps* without the text; and this is especially interesting as including a variant of No. 11, "The Mount of Olives," in which Our Lord lies prone with outstretched arms. There is an original sketch of this design, marked with the words, "*Albert duer hant selue*" ("By Albert Dürer's own hand"), in the Berlin Museum; but it was discarded and—as Thausing thinks—rightly, in favour of the less fanciful and more vigorous composition which forms No. 11 of the present series. In the edition now offered to the public, an attempt has been made

The
present
Issue.

to repeat as nearly as possible the second edition of 1511; and the blocks used are those employed by Sir Henry Cole in his issues of 1844 and 1870. But they are now arranged in their original order; and the verses of Dürer's Benedictine poet, with their quaint and circumstantial headings, have been faithfully reproduced, even to misprints. As it happens, the Chiswick Press possesses a fount of type which closely approximates to that used in the Nuremberg press, being probably, in common with that, derived from a Venetian model; and the very rudimentary pointing, by full stops and notes of interrogation,¹ has also been religiously preserved, although it has not been thought necessary to copy the diamond-shaped Gothic period used by Dürer. Nor has it been thought necessary to print the verses of Chelidonius at the back of the cuts as Dürer did, a plan which certainly detracts from the beauty of the impressions. But if the reader will mentally make deduction of the bastard titles and blank pages, or, better still, suppose them to be pasted together, he will have a fair idea of the "Little Passion" as it appeared to those fortunate contemporaries of Pirckheimer, Cochläus and the monk Chelidonius, who were able to acquire the book from the artist himself for the modest outlay of a quarter of a florin.

¹ Oddly enough, there is a solitary colon, which occurs in the closing verses of Cochläus.

In the "Preface" to his edition of 1844,—a preface which is almost textually repeated in the reprint of 1870,—Sir Henry Cole not only entered minutely into the imitations and piracies of "The Little Passion on Wood," but he also gave a brief account of Dürer's life and work. This is scarcely necessary to-day. Not to mention the comparatively modern investigations of Grimm, Galichon, Hausmann and Charles Narrey, the excellent volumes of Mrs. Charles Heaton and Mr. W. B. Scott, together with the comprehensive biography of Professor Moriz Thausing, the learned curator of the Albertina Collection at Vienna, have made the famous Nuremberg artist a far clearer and more intelligible figure than he seemed to the student in the first decade of the Victorian era. It may also be reasonably contended that the history of the piracies of his work, which can readily be traced in the proper places, is not essential when, as in this instance, the prime object in view is the presentation of that work in its earliest authentic form. To furnish trustworthy impressions of a masterpiece which has attained the respectable age of three hundred and eighty-three years, is the function of this reprint. If its illustrations cannot now serve, as their designer intended, for a handbook of devotion, they are at least a monument of sincere and reverential art, and a memorable relic of a very great and gifted Artist.

NOTE.

Dürer's portrait of himself, which forms the frontispiece to this volume, is reproduced by Messrs. Walker and Boutall from a lithograph drawn directly on the stone after the original painting in the Pinakothek at Munich.

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Passio Christi ab Alberto Durer Nu
renbergensi effigiata cū variij generis carmi
nibus Fratris Benedicti Chelidonij
Musophili.



O mihi tantorum. iusto mihi causa dolorum
O crucis O mortis causa cruenta mihi.
O homo sat fuerit. tibi me semel ista tulisse.
O cessa culpis me cruciare nouis.

Cum priuilegio.

II.

ADAM AND EVE EATING OF THE TREE OF KNOWLEDGE.

Adam und Eva vom Baume der Erkenntniß essend.

In protoplastorū transgressionem. Carmen
Heroicum.

Principio pater æternam dum mente figuram
Mundi conceptam. placito producer et æuo.
Atq̃ suis daret astra polis. animalia terris.
Aera cum ponto cui subderet. edit. & vnum
Exemptum curis hominem fœlicibus infert
Sedibus. auroræ verno sub tramite fixis.
Plantarat deus hic quicquid panchaia diues
Thuris habet. gratas casias. & balsama. miti
Grande nemus fœtum fructu. vitaq̃ perenni.
At legis positæ petulans homo fractor. ab audax
Arbore. quæ media procero stipite sylua
Frondeq̃ perpetua stabat. dum poma prophanus
Interdicta rapit. suadente dracone. beatam
Erumnis vitam mutant Adamus & Aeuu.
Inuoluuntq̃ hominum genus infœliciter actis.
Nate deo. deus ipse. videns cum patre futura.
Singula. pensasti quid corda rebellia tanti
In vicium casura. pianda cruore tuo opte
Solo. feceris vt ludibria talia mundo?
Sed tua nos bonitas. deus optime. magna creauit.
Quos fore non fidos nosti & tibi plasma dolendum.



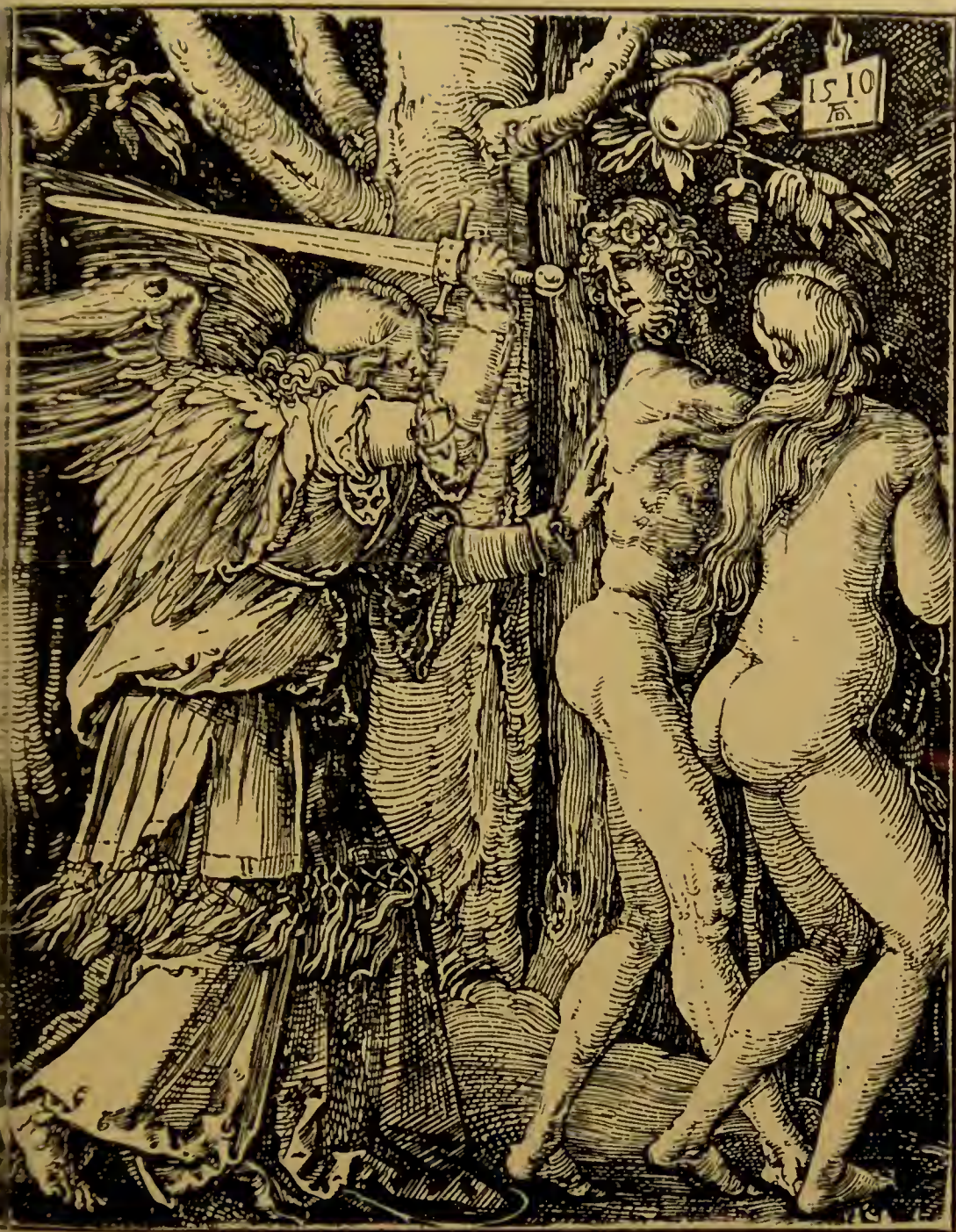
III.

THE EXPULSION FROM PARADISE.

Die Vertreibung auß dem Paradiese.

In primorum expulsionem parentum Car
men Elegiacum. Expulfor dicit.

Maxima vos cæli fouit clæmentia. frustra.
Sub vobis quicquid spirat in orbe. fuit.
Inter odoratas violas & lilia fomnos
Ciuiſtis. ſaturi fructibus omnigenis.
Poma tamen ligni vetiti (nec pœnitet auſi)
Carpiſtis fures ſacrilegiq; ſimul.
Spreuiſtis quando ſuperum decreta procaces.
Atq; indulſiſtis. plaſma rebelle. gulæ
Ingrati. duri. cæci. ſine corde. paratis
Indigni donis. dignus vterq; malis.
Ite igitur. feriam gladio. procul eſte profani
Perdita fæx vicio. terra. miſerq; cinis
Quam labor a requie. mors vita diſtet ab iſta
Discite nunc. ſedes experiendo nouas.
Non iſtuc niſi poſt redituri ſæcula multa
Nec ſine conflictu vulneribuſq; dei.
Cauma. niues. cælumq; armatum grandine & igni
Paſſuri. donec venerit atra dies.
Tum vero Minos animam. telluſq; cadauer
Condet. ſicq; duplex vos premet exilium.



IV.

THE ANNUNCIATION.

Die Verkündigung.

In annunciatam Mariæ natiuitatem Christi
Ode Saphica.

Numinis læsi ſcelus ob patratum
Nudulos poſtq̄ Cherubim parentes
Traxerat primos ſyrias ad oras

De paradifo.

Quum nihil phaſ inter erat nephaſq̄
Atq̄ ſtyx cunctos raperet. Deusq̄
Clauferat cœlos vbi. motus ira.

Elyſiumq̄.

Præpes in terras Gabriel ab axe
Mittitur tandem. Mariæ ſalutem
Qui ferat caſtæ. doceatq̄ matrem

Hanc fore Chriſti.

Ille delapſus roſeo volatu
Virginis cellam penetrat ſeratam
Gratia plœnam canit. & tonantem

Concipe. dixit.

Spiritufancto paries ſatore
Filium virgo. ſcelus auferet qui
Sæculi. cœlum dabit. hæc modoſto

Annuit ore.



V.

THE NATIVITY.

Die Geburt Christi.

Ad Iesum natum in diuerforio
Ode Choriambica.

Salve parue puer. fortis & inclyte
Velatus breuibus panniculis deus.
Cunas & stabulum paupere sub lare
Hospes non refugis. virginis vbera
Sugis. nectareos qui latices polo
Et terra solitam das alimoniam.
Claudens quæq; manu. maximus omnium.
Sunt luxus igitur nunc vbi sæculi
Ornatufq; tibi. paruule. ferici
Et quæ mos nimium regius expetit?
Testas aut corium. vellera. vilibus
Setas siue pilos das animantibus.
Horum tu dominus nudus humi iaces.
Hei mi rex tuguri frigore publici
Afflatus. tepido sub boue spiritu
Fotus. siue tener paupere lectulo
Contentus. rigidi stramine putido
Præsepis positus sorte miserrima
Mortalem releuas progeniem deus.
Mixtos læticia quin gemitus pia
Mater corde trahis tristis ab intimo.
Fortunam recolens pignoris vnici.



VI.

THE ENTRY INTO JERUSALEM.

Einzug in Jerusalem.

Carmen Iambicū Dimetrum in palmarū die.

Post lustra sex. quæ vixerat
Rex ætheris. sub carneo
Latens amictu. pabula
Vitæ ferens per oppida
Iudæa pastor. aut medens
Lunaticis. claudis. lepræ.
Et mortuos resuscitans
Terror Satani maximus.
Israël inde dux potens
Et liberator sæculi
Vitæ daturus terminum
Utens a fello baiulo.
Memor prophetæ. mænia
Mitis petit Sionia
Flens corda gentis impia.
Genus canens Daudicum
Regem salutat obuius
Cætus. ferendo ramea
Palmæ virentis munera.
Sed diue Iesu. gloriam
Plebs mobilis quam prestitit
In probra vertit & crucem.



VII.

THE CLEANSING OF THE TEMPLE.

Vertreibung der Verkäufer aus dem Tempel.

In sacrarū ædium contaminatores. Satyra.

Cælicolum sacras nunquid non nouimus ædes?
Institor has. holitor. cerdo. venator & auceps
Ludius & leno. faciunt qua fronte tabernas?
Merces quisq; suas hic iustas siue defendas
Procurando. dei temerat penetralia sancti
Ac velut humanis hæc mancipat vsibus. excors.
Nomine non dignus Christi. dignusq; flagello.
Mente tene iuuenis templorum limina seruans
Comptus. ad ingressum mollem mulieris amata
Funiculos iramq; dei. dextramq; potentem.
Et matrona leuis. spaciata sub ora virorum
Exornata nimis. veneriq; simillima pictæ
Omnia venalem portans per templa pudorem
Funiculos Christi timeas. verberq; futurum
Exilium perpes animæ pœnasq; decoræ.
Quisquis & obraso deuotus vertice. lucris
Aras & tumbas exponis. vota q; vendis
In domini templo. guttur vulgoue canorum
Prostituis. culpas argento soluis & auro
Siue ligas odio. ferientem conspice Christum.
Vindictam q; diffimulet deus. auribus æger.
Creditor & cæcus. cuius purgabitur olim
Area. non dubium. flagris ardentibus orci.



VIII.

CHRIST PARTING FROM HIS MOTHER.

Christi Abschied von der Mutter.

De domino Iesu ad passionem a matre disce
dente Elegia.

Instabat phase tempus fatale diei
 Quo mortem voluit vincere morte deus.
Præmittit sanctæ legalia fercula cænæ
 Qui ponant solymis. ocyus ipse sequens.
Tum vero genitrix iamdudum certa futuri
 Auribus vt sensit. mater amata vale.
Pallida prosequitur lachrymis. ceu funera. largis.
 Et cadit ad diuos. lassâ dolore. pedes.
Verbaq; mœrorem magnum dat pauca premo.
 Fili ne matrem defere chare tuam.
Plura loqui tentans collabatur ægra. dolentem
 Filius exceptam. mœstus & ipse. leuat.
Inde auersus iter carpit. comitesq; leuatam
 Bethaniam referunt tristibus obsequijs.
Nonne parens exulæ nepos. aut rapta suppellex
 Te o homo lamentis afficit immodicis?
Vnicus en matris Christus precior orbe.
 Orbis & immensi factor & archetypus.
Latrones ad sacrilegos. sine labe. luposq;
 Agnus ad immanes. non rediturus. abit.



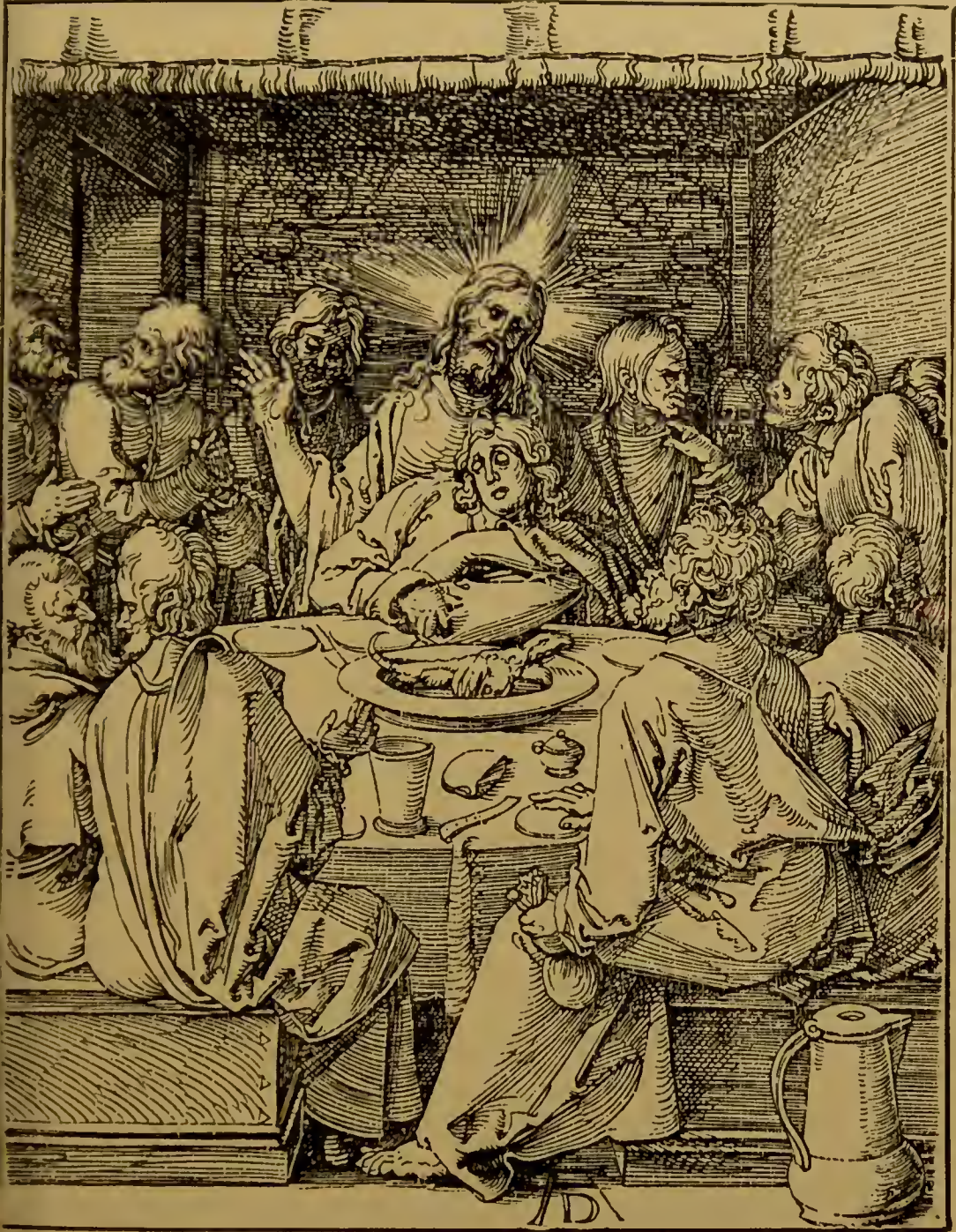
IX.

THE LAST SUPPER.

Das Abendmahl.

In Cœna domini Carmen Heroicum.

Quondam gens Pharijs hebreæ oppreſſa tyrannis
Ingemuit fortem duram. miſeratus ab alto
Hanc ſignis & prodigijs eduxit. & agni
Hac cauſa typici ſtatuit celebranda quotannis
Sacra deus populo. Quæ legifer hoſtia vera
Extremo properante die. fatiſq; cupitis
Complendo Chriſtus. carnis conuiuia toſtæ
Inſtruit & cereris puræ azima fruſta. merumq;
Ponit. biſſenos inter fratresq; ſedendo
Moſaicas iam iam cupiens finire figuras.
Altera ſacra ſui docet ipſius. hoſtia ſeſe
Victimat. & famulis ſe porrigit ipſe miſellis.
Fitq; ceres mutata. caro. fit ſanguis iachus.
Fit Chriſtus latitans alia ſub imagine totus.
Sordibus hac menſa dignatur pectora munda
Sola. deus mundus. conuiuiarumq; lutoſos
Abluit ante pedes dapibus q̄ paſcat opimis.
Intendens animas lachrymarum rore lauandas
Delictis fœdas. tum tanto munere dignas.
Perfidus hæc iudas. ſtyge lotus dona vorando.
Cœnauit lemures. furijs agitatur. Herumq;
Infanis prodit. laqueo donandus & orco.



X.

CHRIST WASHING THE DISCIPLES' FEET.

Die Fußwaschung.

De Iesu discipulis pedes lauante Glic. Chori
ambicum.

Quem Tellus. mare. Tartarus
Et cœli pauidi tremunt.
Serui munus obit volens.
Longis subq̄ fedilibus
Presso poplite cernuus
Reptans dat pedibus deus
Lymphas ordine. linteo
Tum vestigia candido
Siccans humida fratribus.
In quo principe nescias
Sit maior ne modestia
An flagrans amor altius.
Nam ludam quoq̄ perfidum
Agnus lambit. & oscula
Plantis figit olentibus.
Nobis illa fidelibus
Christus munia præcipit.
Quando sola poli pia
Quæ terris sociat deos
Scandit culmina charitas.



XI.

THE MOUNT OF OLIVES.

Der Delberg.

Ad Christum in oliueto Elegia.

Iam sol hesperijs totum se merferat vndis
Extuleratq; oriens cornua plœna foror.
Agni iam typici cœna de more peracta
Nostræ cepisti Christe salutis opus.
Nam sub oliueti porrectus rupe magister
Pocula. verus homo. mortis amara timens
Artubus e tremulis guttas cum sanguine sudas
Curarum flamma te recoquente fera.
Insolita quoq; tum tecum formidine lassis
Clauduntur fomno lumina discipulis.
Mœsticia quippe & tedio torpentibus. ater
Irrepsit membris. nocte iuuante. sopor.
Quis te non doleat multis. dulcissime Iesu.
Casurum. nobis non tibi. vulneribus?
Orabas patrem natus charissimus. a te
Mortem terribilem tolleret ille pius.
Attamen in votis ponens tua vota paternis
Diuo parebas impiger arbitrio.
Mittitur ergo citus qui te soletur. ab astris.
Angelus. & pugnæ te paret horribili.



XII.

THE BETRAYAL.

Die Gefangennehmung.

De Christo in monte oliueti ca
pto Choriambicum.

Dum Christus solitum. nocte sub vltima
Hortum post epulas mosaicas petit
Duros & filices inter & arbores

Numen sollicitat patris.

Armato dominum milite furcifer
Iudas ecce suum quærit. ouem lupus
Noctu lucifugus. furq̄ latronibus

Grassatur socius feris.

Gæsis & gladijs cincta cohors. face
Noctem vincit atrox. cum duce perfido
Heroem propius venit. at vnus

Dicti voce retro cadit.

At Iudas olidus. ruffus. & hispidus.
Audet ferre tamen. dæmone percitus.
Barba setigera proditor osculum

Regi quo nihil altius.

Quo signo capitur. qui legionibus
Cœli præficitur. quiq̄ satelliti
Quam Cephas secuit. auriculam spata
Verbo restituit potens.



XIII.

CHRIST BEFORE ANNAS.

Christus vor Hannas.

De Iesu ante Annam præsidem Ode Alcaica
Dactyl. trimet. acalectica.

Vinctū tribunus sistit ad impii
Pedes Iesum præsidis. heu scelus.
Annæ. tribunal qui vicibus sacrum.
Templiꝑ ius a Cæsare venditum
Emptor tenebat. hic igitur dei
Iudex. homullus. murice fit licet
Auroꝑ comptus. fæx tamen inclyta.
Superbus ore. corde tumentior
Doctōris almi de studijs. vorax.
Quærit & eius discipulis pecus.
Responſa verax congrua quum dedit
Iesus. acrem pertulit aulici
Pugnum canis. quem condiderat tamen.
Simon ad ignes interea sedens
Christum negat. pro quo leue duxerat
Dudum. pati vel vincula vel necem.
Sparsis amicis turpiter omnibus.
Solutus feroces inter & improbos
Stat agnus hostes. mitis & innocens.
Tractus. ligatus. cæsus ab efferis.



XIV.

CHRIST BEFORE CAIAPHAS.

Christus vor Kaiphas.

De Iesu ante Cayphan. versus Heroi-
cus cū Archilochio Dactylico. Dimet.
Hyperc.

Mittitur ad Cayphan sacra victima christus ab Anna
Ora cruore litus.

Ad Cayphan cito maectandi qui nuper Iesum
Consilium dederat.

Pestifer hic quoq̄ conducti tum praesul honoris
Vendita iura dabat.

Mox igitur vaeors. vrbis templiq̄ fenatum
Conuocat igniuomum.

Ipsaq̄. pus. quāuis. faex. styx nox. stercus. in ostro
Se tamen exhibuit.

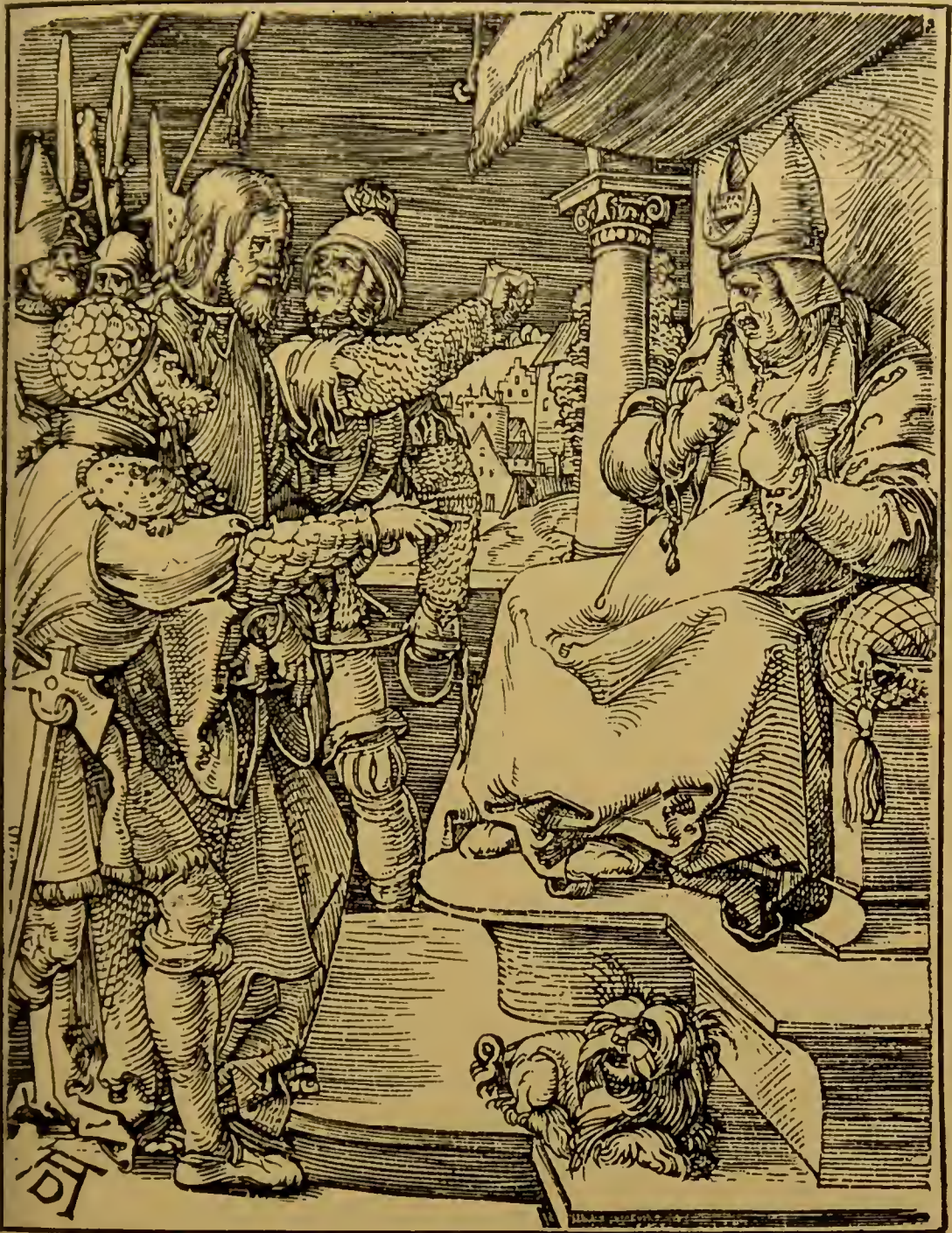
Ebrius ab cœna surgens. vt semper. Iesum
Baelua torua latrat.

Testibus instructis nequicq̄ tentat. & alto
Præcipit ore. tonans

Dic galilæe palam nobis. te adiuro per ipsum.
Filius es ne dei?

Vtq̄ audit. quia sum. frendit. furit. atq̄ cucullum
Vt fatuus lacerat.

Authorem vitæ cum cætu complice. mortis
Ructuat esse reum.



XV.

THE MOCKING.

Die Verspottung.

De illufo in domo Cayphæ p noctem Chri
fto Ode Dactyl.Phaletia.Pentametra

Noctem.Mufa file.referte diræ
Vmbrarum dominæ.pijs.nefandam.
Qua verpi.Cayphas.fatellitefque
Et væfana cohors domus iniquæ
Bubones.vlulæque.noctuæque
Et ftriges aquilam fimul globati
Diuinam pedibus tumultuantes
Inuaſere vel vnguibus.per vmbram
Tundentes alapis.& os verendum
Tingentes lotio.pilos trahentes.
Velatum caput ictibus prementes.
Clamarunt.colaphi prophetet vnde.
Turpes cætera ganniant Erinnes
Quæ cor ad ftimulant nephas patrandum.
Tota qualia nocte ludibundi
Chriſto ciſtiferi intulere plura
Vincto.frigoribusque contrementi.
Quæ noſtram pudet explicare Muſam.
Nunc ignota quidem.fed eruenda
Ipſo iudice.taliter ſubacto.
Penſuro meritis vicem quibusque.



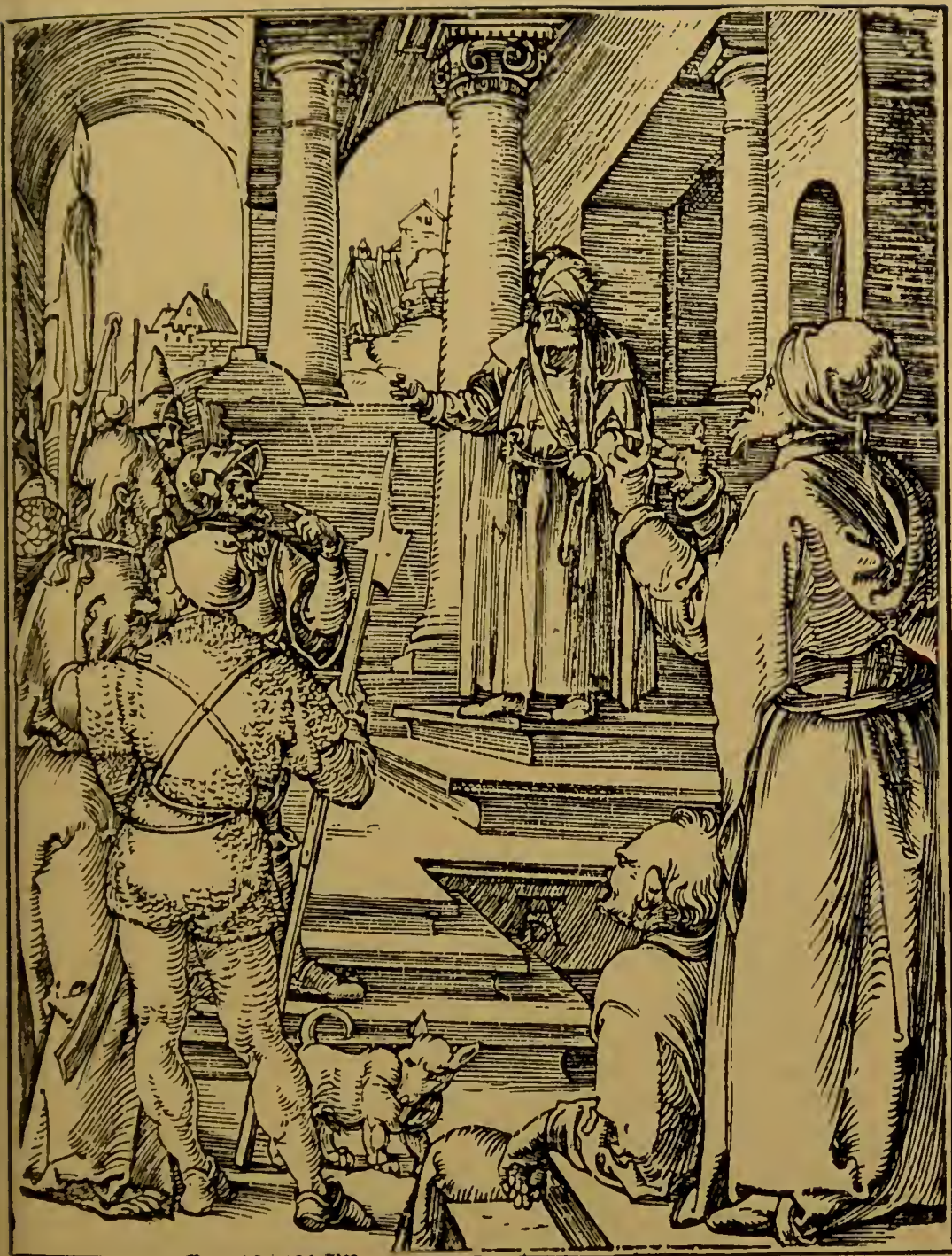
XVI.

CHRIST BEFORE PILATE.

Christus vor Pilatus.

De Iesu ad Pilatum ducto Elegia.

Nocte pius tota sputis & risibus Agnus
Illusus.colaphis cæsus ab indomitis.
Mane ad prætoris raptatur tecta Pilati
Sponte piaturus crimina nostra deus.
Pontius allophylus causæ quæsitore Iesu.
Pensando plebis cordaq; praua patrum
Pro foribus monet hos.tum spretus & ipse.remotos.
Quid reus iste mali gesserit edoceant.
Illi de aduerso proclamant ore nephando.
Istum lex hominem nostra perire iubet.
Seduxit passim galilæa per oppida gentem.
Soluit præstigijs sabbata nostra suis.
Se vulgo regem fingit.Christumq;.deumq;.
Et sua Romanis danda tributa negat.
Gens recutita.deo pugnax.ingrata.superba.
Eius & excutiens impia colla iugo.
Qui mare te quondam transduxit.ab æthere pauit
Huius nunc regis te pudet atq; dei?
Quin ipsum morti.nequam deponere vitæ
Audes plæna doli.fellis.& inuidiæ?



XVII.

CHRIST BEFORE HEROD.

Christus vor Herodes.

De Iesu ad Hærodem ducto Carmen
Dactylicum Alcmanium.tetr.Hyperc.

Pontius Hærodi mittit Iesum
Vtpote Nazariden de Galilæa.
Mœcho.qui menfas ante cruore
Fædarat casto.scurra.propheta.
Ebrius.ad cædem natus & iras.
Mimorum focius.futilis.excors.
Barbarus in ciues.hostis in omnes.
Hic regem cœli.regulus impos
Dictis ridiculis turpiter actum.
Indignus nequiens signa videre.
Præfecto solymo deinde remisit
Alba non veritus ludere palla.
Eædus amiciciæ sic fit vtrinꝰ
Partitur canibus dum lupo agnum.
Audiffes Rabulas tum quoꝰ Iesum
Regis ad Hærodis limina iustum
Linguis falsiloquis.rictibus atris
Accusasse reum mortis.ob almæ
Munera doctrinæ seu medicinæ
Quas animis dederat.corporibusꝰ.



XVIII.

THE SCOURGING.

Die Geißelung.

De Iesu flagellato ode Choriambica

Peplo sub stolido Christus ab aulicis
Retractus lanijs ad fora Pontij.

Iudæis iterum vociferantibus

Fatis poscitur vltimis.

Iam dudum rabidos pontifices videns

Effutire dolos Præses. ab improbis

Conatur miserum. sed tacite deum.

Crebris tollere nisibus.

At postq̄ populi præualuit furor

Mulcendum putat hunc Pontius horridis

Citra perniciem. vulneribus rei.

Læto non leuioribus.

Ergo verberibus plectitur innocens.

Ictus ingeminant ceu rabidi canes

Lictores. reprobis vapulat ah pius

Heros a nebulonibus.

Heu q̄ desipiens optio. cæcaq̄.

Qua fordet pietas. impietas placet.

Et vite legitur latro deus cruci.

Sic miscet scelus omnia.



XIX.

THE CROWNING WITH THORNS.

Die Dornenkrönung.

De Christo spinis coro
nato Elegia

Non fatis est verpis Christum secuisse flagellis.
Vexatum probris nequiter omnigenis.
Dirius en aliud recucitus cistifer illi
Infert per pubem iudicis indomitam.
Murice vestitur trita. folioq; locatur
Semiruto. dextram replet arundo manum.
Sentibus & tribulis vertex diuis venerandus
Angitur & premitur. pungitur. incutitur.
Inde salutatur rex Iudæ poplite leuo
Cum risu flexo. cuncta creata regens.
Conspuitur. teritur. colaphis pulsatur. & alta
Truditur e fella. distrahiturq; coma.
Aspice vilis homo. tantorum causa dolorum.
Vulneribus punctum corpus vbiq; sacrum.
Vt faceres nos Christe deos. homo factus es. atq;
Vinctus. vt auferres vincula nostra. deus.
Flagris & spinis sub iudice tortus iniquo
Aequo nos animo tristia ferre doces.
Tot prius indignis bona pasceris hostia pœnis
Quā te pro nobis in cruce sacrifices.



XX.

CHRIST PRESENTED TO THE PEOPLE.

Die Schauſtellung.

Iesum Pilatus educit spinis coronatum di
cens populo Ecce homo. Versus Choriābi
ci & Iambici.

Traçtauit dominum perdita. pro sua
Vbi cohors libidine.
Hunc secum capiens. ad populum trucem
Pilatus exijt foras.
Stans altis gradibus clamat ad impiæ
Væfana gentis agmina.
En in quo nihil est criminis. en Homo
Vobis petitus ad necem.
En regem lacerum. Seminecem deum
Formæ virum viliffimæ.
En afflicta pijs lumina fletibus
Spinis caput. Sputis genas.
En totum miserum. iam miserescite
Iræ modumq; ponitæ.
Ad quæ fanguicanes cum pueris patres
Cæco furore perciti.
Intra ceu positi septa famelici
Tauri. fues. lupi. canes.
Præfecto varijs vocibus intonant
Bis. terue. tollat vt reum.



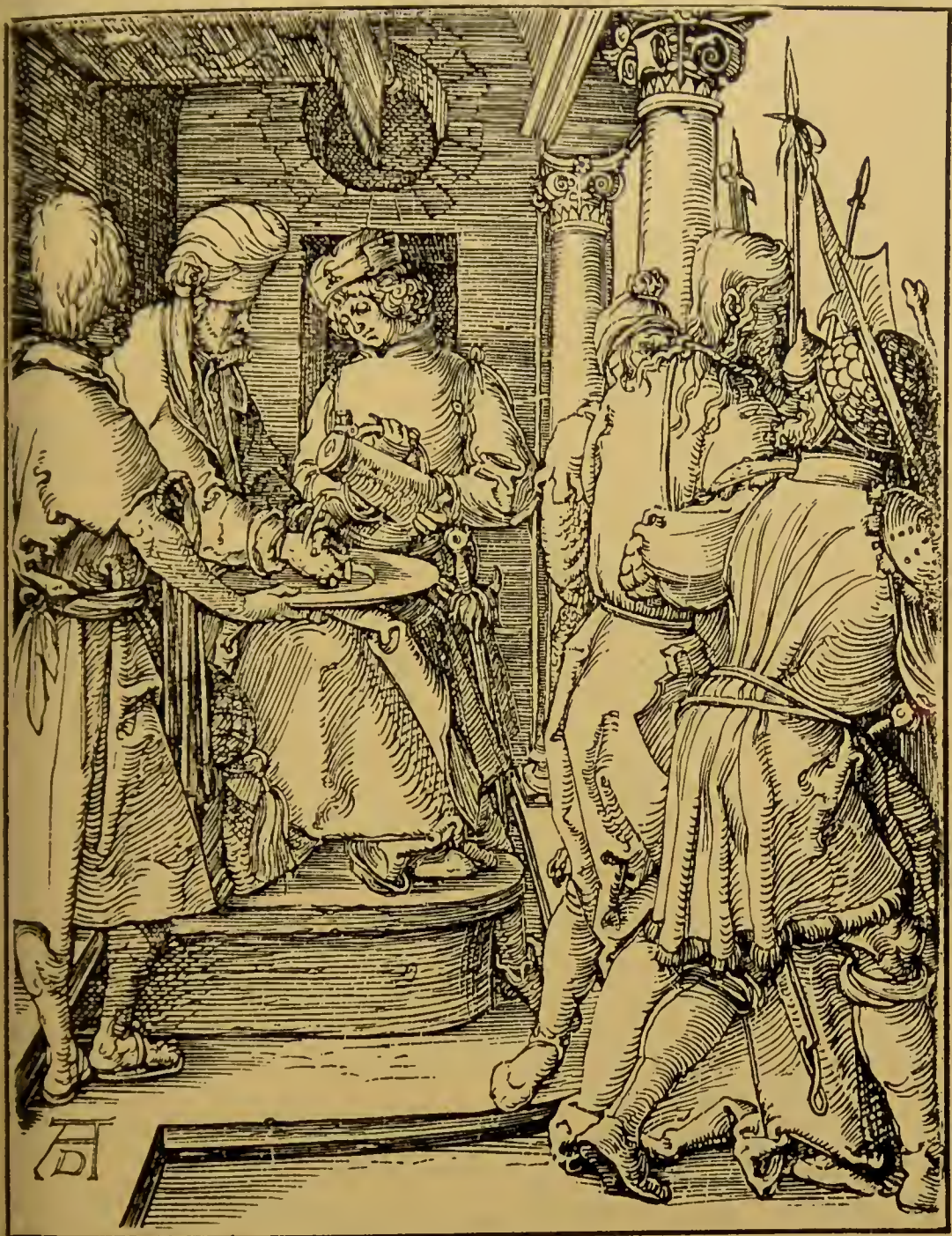
XXI.

PILATE WASHING HIS HANDS.

Die Berurtheilung und Händewaschung.

Iesus a Pilato morti adiudicatur Elegia.

Pontius in fano vt vidit prætoria vulgo
Cingi.& pontifices vota iuuare minis.
Tum cedit furijs prætor.feditq; tribunal
In Gabata.coram lauit ibiq; manus.
Clamat.se culpa vacuum.testatur & astra
Commisisse necis crimina nulla reum.
Se.queritur cogi.sanctum ius vertere.iusti
Prouocat vltices sanguinis eumenidas.
Mox populi mala colluies.pharisæaq; turba
Imprimisq; vomunt fulmina Pontifices.
Et male gesta citant in seq; suosq; nepotes.
Sic sua pignora gens pignerat insipiens.
Latro indemnus abit.sententia fertur.Iesum
Regem iudæum licitor in alta leua.
Exors ergo tibi mundusq; Pilate videris
Post cæsa innocui terga caputq; viri?
Quanta pio matrem.nato patiente.dolentem
Vulnera virgineo corde tulisse putas?
Et tum præcipue quom te proferre maligno
Audijs ore.Cruci fige satelles eum.



XXII.

CHRIST BEARING HIS CROSS.

Die Kreuztragung.

Christus educitur vt crucifigatur Ode Ana
pof.Pind.Dimet.

Crepuit quāprimum data rictu
Prætoris fententia falſi.
Vt auem caſtam mordicus angit
Vultur retinens. aucupe miſſus.
Rabidi Chriſtum lanij rapiunt.
Tyriam retrahunt corpore pallam
Velantqꝫ ſuis veſtibus illum.
Cruor oſtro concretus eidem
Rapido tractus milite. multas
Largo renouat ſanguine plagas.
Humeriſqꝫ trabem deinde bicornem
Recutita cohors. mole maligna.
Venerandis imponit Ieſu.
Iugulo trahitur Gulgata verſus
Specie tali iuſtus. & atram
Miſeræ cladem præcinit vrbi.
Solymas matres vtero ſteriles
Fore fœlices. vbere ficco.
Sobolem fatiſ mille premendam.
Deus infami cum cruce noſtrum
Scelus immeritus pertulit vltro.
Homo grates cui redde perennes.



XXIII.

ST. VERONICA.

Das Schweißstuch.

Ad Christi faciem velamini Fero
nicæ impressam Hymnus Saph.

Milies falve facies beata
Regis æterni.superis amanda.
Culta terrenis.erebo tremenda.

Pulchrior astris.

Quam suæ iam sæpe salutis hostes
Putida verpi luuione fæcis
Et luto spurco.lotioq̃ fædo

Commacularunt.

Sic litam cernens olidis amica
Sordibus Matróna.suo reterfit
Byssino velo.cruce dum Redemptor

Iret onustus.

Et dei vultus hominisq̃ puro
Inditos lino retulit decoros.
Dona laudatis potiora rebus.

Fœmina fœlix.

Diua nunc Romæ residens imago
Hospitis Petri laris inquilina.
Illius clara veneraris vrbe

Orbis in arce.



XXIV.

CHRIST NAILED TO THE CROSS.

Die Kreuzigung im ersten Beginne.

Christus crucifigitur. Ode Choriambica.

Perductum cruce sub graui
Furum strata cauis ossibus ad loca.
Agnum carnifices pium
Exutum truciter tegmine laneo
Rumpunt vulneribus nouis
Et lassum laniant denuo tractibus.
Vappa.felleq; poculum
Confectum dominus pissitat ægrior.
Sternunt robore victimam
Nudam deinde super.fanguiuori canes.
Mitis.sponteq; regia
Sæuis ille lupis brachia porrigit.
Tunc artus terebrant sacros
Tortos innumeris ante doloribus.
Affigitq; cruci deum
Væcors plasma suum.terra terit polum.
Hic nostram lachrymas chelyn
Singultire magis q̄ numeros libet.
Figunt & titulum trabi.
Rex hic iudaicus.nazarides.perit.



XXV.

THE CRUCIFIXION.

Christus am Kreuze.

Christus in cruce pendet
Elegia.

Inter Caluariæ pendere cadauera Christum
Latronesq; inter plangito quisquis ades.
Illius exuias partiri forte prophanis
Indoleas.cæsi nudaq; membra dei.
Ascribis.rabulisq; bonum per scommata Iesum
Turpia derisum flecto miselle tuum
Hic vbi discipulo matrem commisit amato
Seq; patri.miseros deniq; quosq; sibi
Et te dum sitiens laticem petit.æger aceto
Potatur.potat sanguine teq; suo.
Tum clamore ciet valido.venerabile cunctis
Fatum.quo tonitru terra polusq; tremunt.
Inuoluit tenebris horror nouus astra.diemq;.
Horis qui sese clauserat ante tribus.
Delubrum scindit solymum sua vela.dehiscunt
Rupes.& tumbæ funera viua vomunt.
Quem lugent elementa.dole.treme.peçtora scinde
O homo.quin oculos fletibus obtenebra.
Hunc veniam pete.qui veniam tortoribus ipsis
Optat.latroni qui dedit astra libens.
Pectus ad amplexus.en præbet ad oscula frontem
Cor aperit.lachrymis te vocat atq; vocat.



XXVI.

THE DESCENT INTO HELL.

Die Höllenfahrt.

Christus descendit ad inferos Ode Alcaic.
Dactyl. Trim. Acatal.

Victo cruentis principe prælijs
Gentis profundæ. Christus ad inferos
Captum Tyranno tenario gregem
Rapturus. ob quem pertulerat crucem.
Descendit audax. fortiter & feras
Orci reuellit. præda repositur
Sibi duelli debita legibus.
Negata. vi mox eripitur. licet
Rictu trifauci Cerberus obstrepat.
Vectesq; ferri flammiumus Satan
Opponat. & se viribus igneis
Defendat. ausus altera prælia
Tentare. cinctus militibus nigris.
Ergo. triumpho libera splendido
Educat atris agmina sedibus
Iesus almo lumine candidus.
Infons per umbras egreditur leues
Adamidarum progenies ouās.
Petitq; amœnas Elysijs domos.
Fratres auerni damna gemunt sua.
Pæana ludunt angelici chori.





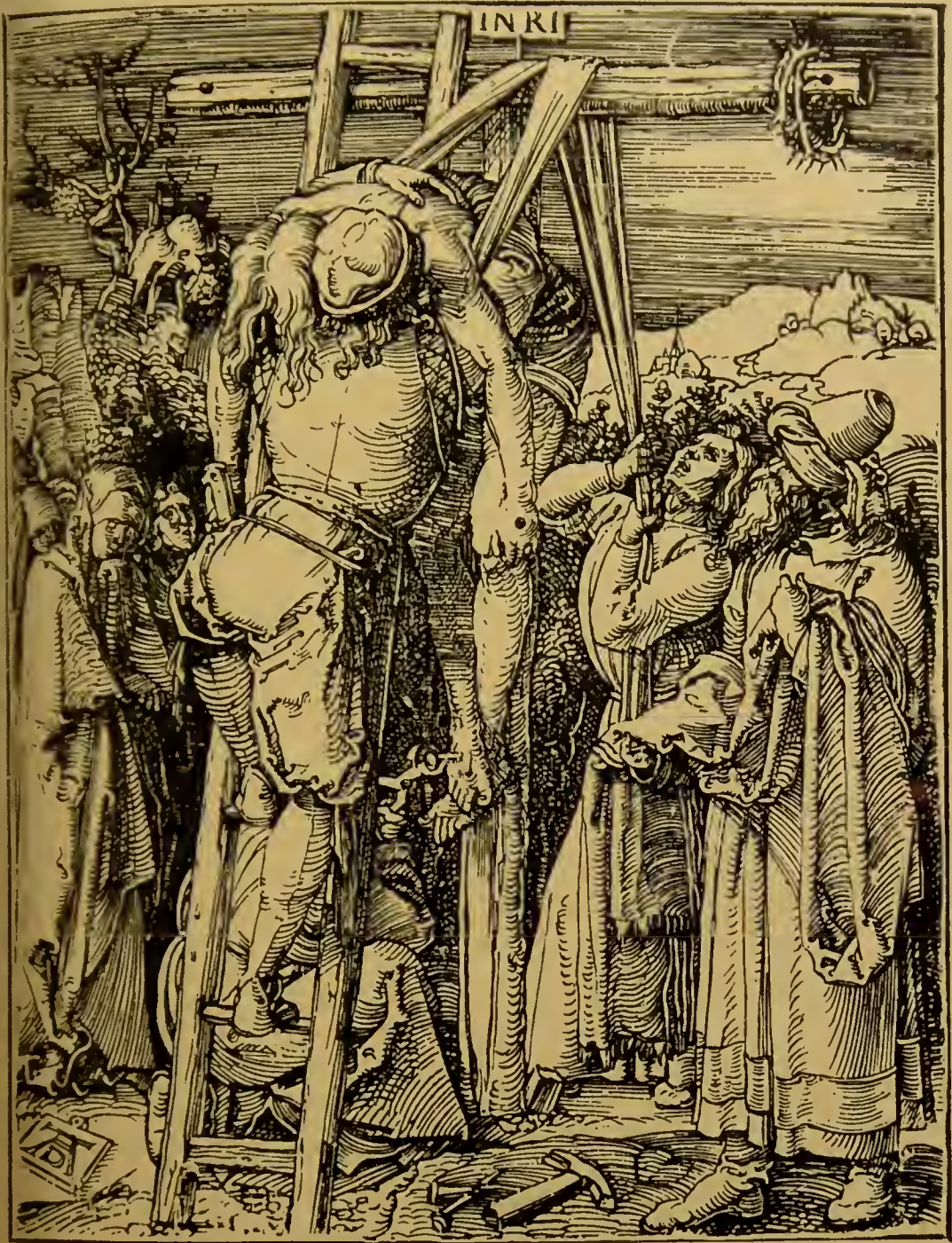
XXVII.

CHRIST TAKEN DOWN FROM THE CROSS.

Die Kreuzabnahme.

Christus de cruce deponitur Versus Heroi
ci cum Archilochijs. Daëtilicis. Dimetris. Hy
percatalecticis.

Vespere. cum iusto Nicodemus iustus Ioseph
Clarus vterq; suis.
Soluere membra sui ligno suspenfa magistri
Iudice dante parant.
Vtq; propinquauere cruci. facinusq; stupendum
Sunt prope contuiti
Scilicet humentes oculos. atq; illita fuso
Sanguine membra Dei
Perfossamq; latus ferro. terebrataq; spinis
Tempora. prærigidis.
Concretamq; cruore comam. barbamq; rigentem
Corporis exanimi.
Indoluere malæ gentis scelus. acreq; fatum
Omnipotentis Heri.
Et primū sacro pronus sub stipite. plangit
Funus vterq; pium.
Tum furcam trepidi scandunt. plantasq; refigunt
Cum manibus gelidas.
Ponunt & gemitu corpus venerabile. diuis
Oscula dantq; genis.



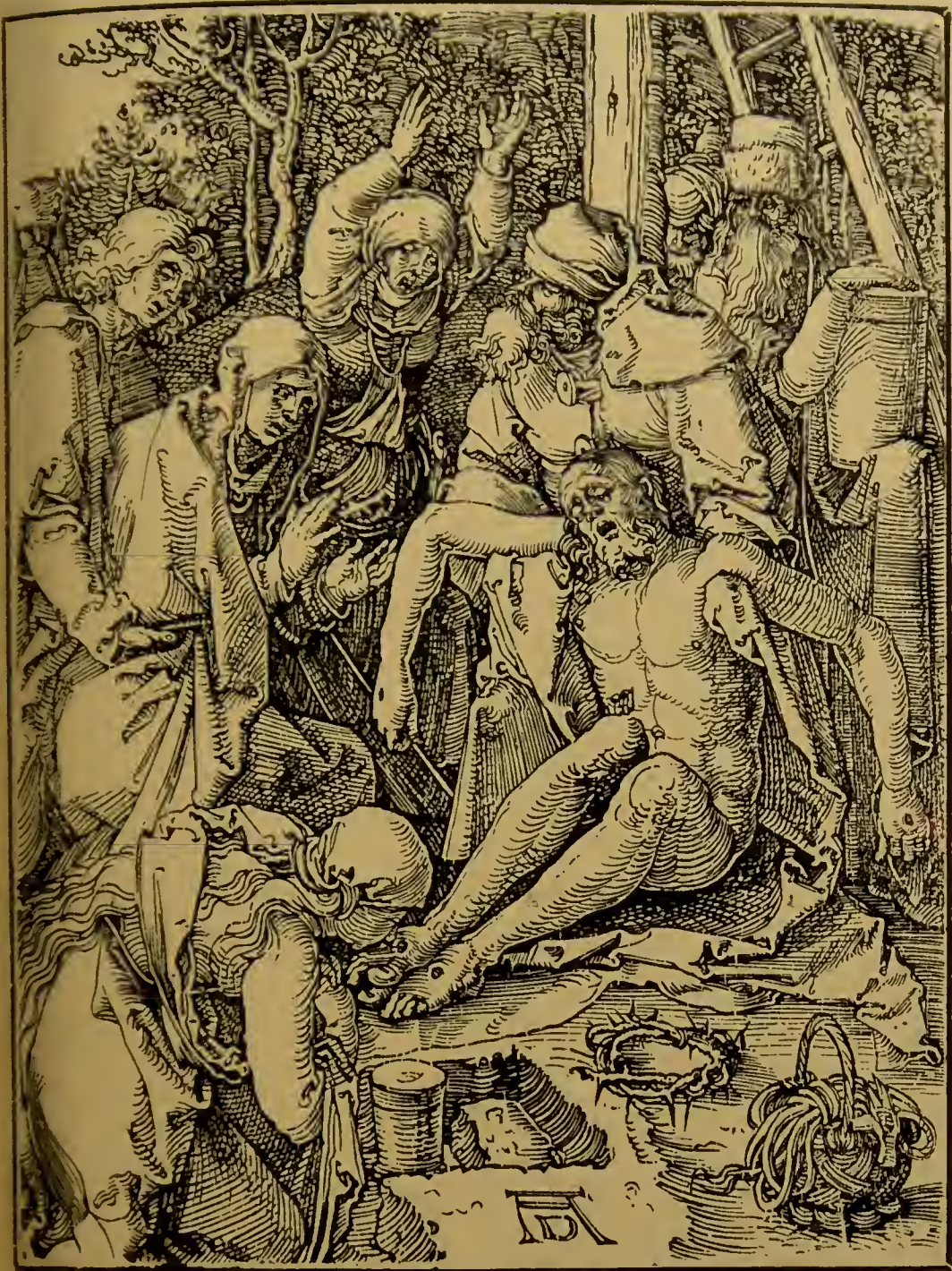
XXVIII.

THE PREPARATION FOR BURIAL.

Die Beueinung.

Christus mortuus. ante Mariam ponit. Ver-
fus Iambici Trim. cum elegis Pentametris.

Ligno solutus de bicorni mortuus
Crimina quo soluit Christus & astra dedit.
Punctus per artus regios crudeliter
Plœnus & in toto corpore vulneribus
Matrem locatur ante lamentabilem
Pallida tingentem fletibus ora pijs.
Quæ federat mœrore multo languida
Corde ferens nati tormina cuncta sui.
Sic faucium tuens. & ipsa faucia
Pignus & exanimum. charius orbe. suum.
Ploratibus rigata. tergit vulnera.
Singultusq; premens anxia mater. ait
Fili. falus mortalibus. polo decus.
Author iusticiæ. pacis amanq; ratæ.
Veri magister & medela morbidis.
Temporeæ vitæ. perpetuæq; dator.
In te quid ergo criminis gens perdita
Repperit? hoccine te donat honore deum?
Adeste nunc. mecum dolete tam pium
Invidia iuuenem sic. fatagente. mori.





XXIX.

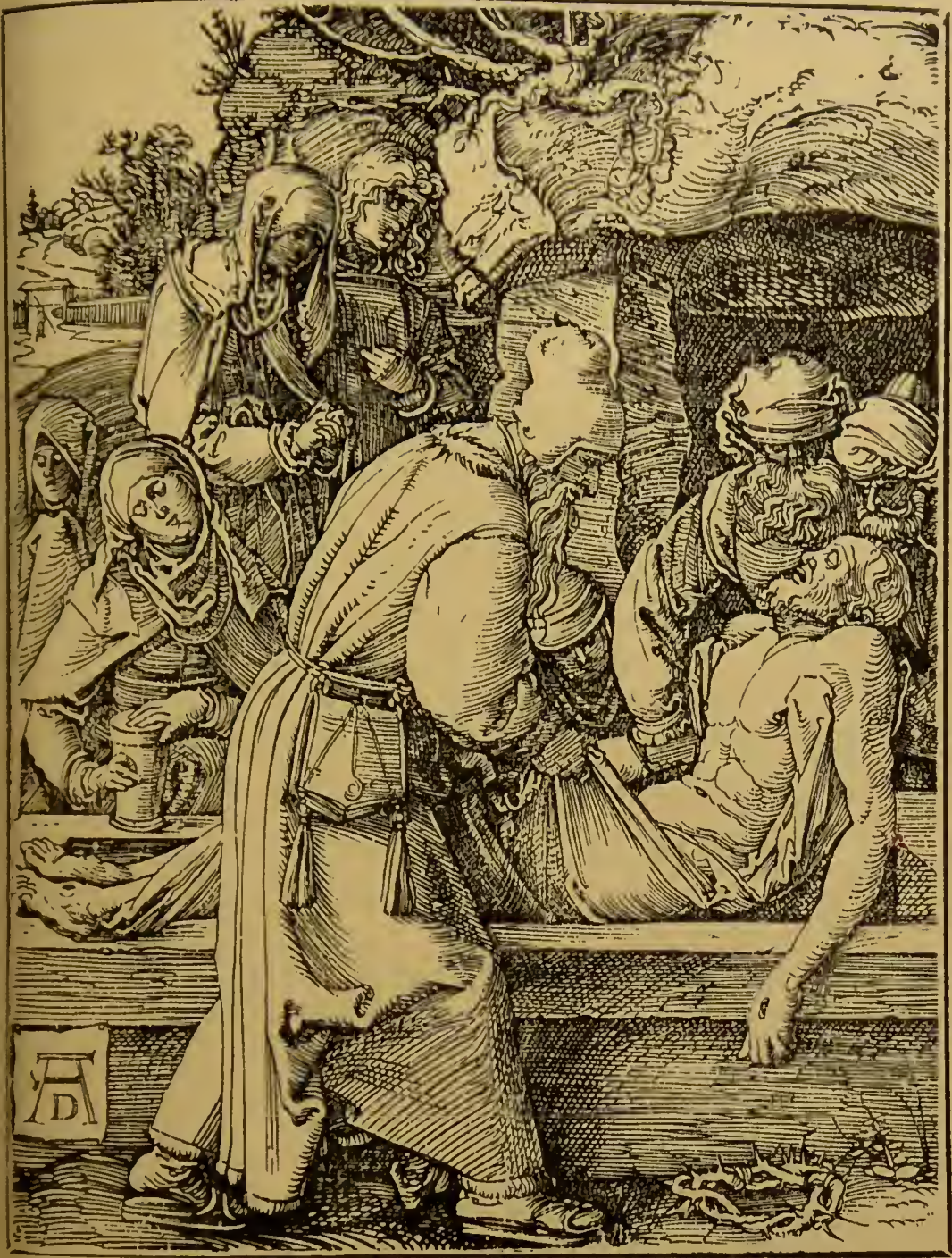
THE ENTOMBMENT.

Die Grablegung.

Christus a Nicodemo & Ioseph sepelitur. Ode Choralis
ambica cum Epytaphio.

Immunes necis improbæ
Sano corde viri duo
Claro stemmate nobiles.
Spe cæli. stygis & metu.
Sero depositum cruce
Christum. munere Pontij.
Myrrhæ rite liquoribus
Miscentes aloen. linunt
Mæsti sindone dum tegunt
Heroem niuea suum.
Ast ritu veterum sacris
Factis funeribus. viri.
Cæli paupere principem
Pompa. rupe locant caua.
Testatiq; deum modis
Proni. talibus. inquit.

En fater hominem iuste releuaret vt ægrum
Sponte sua cecidit. vulnera sponte tulit.
Redderet vtq; polos. tellure supinis in atra
Vult sterni. daret vt lumina. nocte premi.
Fons vitæ Christus tumba sepelitur in ista
Vinceret vt mortem. mortuus ipse iacens.



XXX.

THE RESURRECTION.

Die Auferstehung.

Christus refurgit. Carmen Heroicum.

Tercia lux aderat noctem comitata secundam
Quum leo de somno furgens. munimina tumbæ
Saxea. cum positis custodibus. atq; sigillis
Protriuuit. Verpi obfessum nam talibus illum
Excubijs conabantur. clauftrisq; tenere.
Vtpote qui se se rediturum. carne resumpta.
Ter redeunte die. mortem prædixerat ante.
Hæc est illa dies. orbem qua condere cæpit
Mundifaber. sanctam quam religione perenni
Esse decet domino cæli. pheboq; dicatam.
Qua. sol omnituus. cruce nuper fixus. & atro
Abditus occasu moriens. resplenduit ortus.
Immortale gerens corpus. experf; dolorum.
Ille quidem exurgens. animabus cinctus amicis
Diti quas tulerat. spoliato diues auerno.
Fulgure terrifico armatus. tonitruq; superbo
Erupit. mortis domitor. quo fulmine. diui
Concidit illa tremens custodia cæca sepulchri.
Et matutinas tandem dispulsa per vmbras.
Effugisse deum. vitam seruasse putauit.





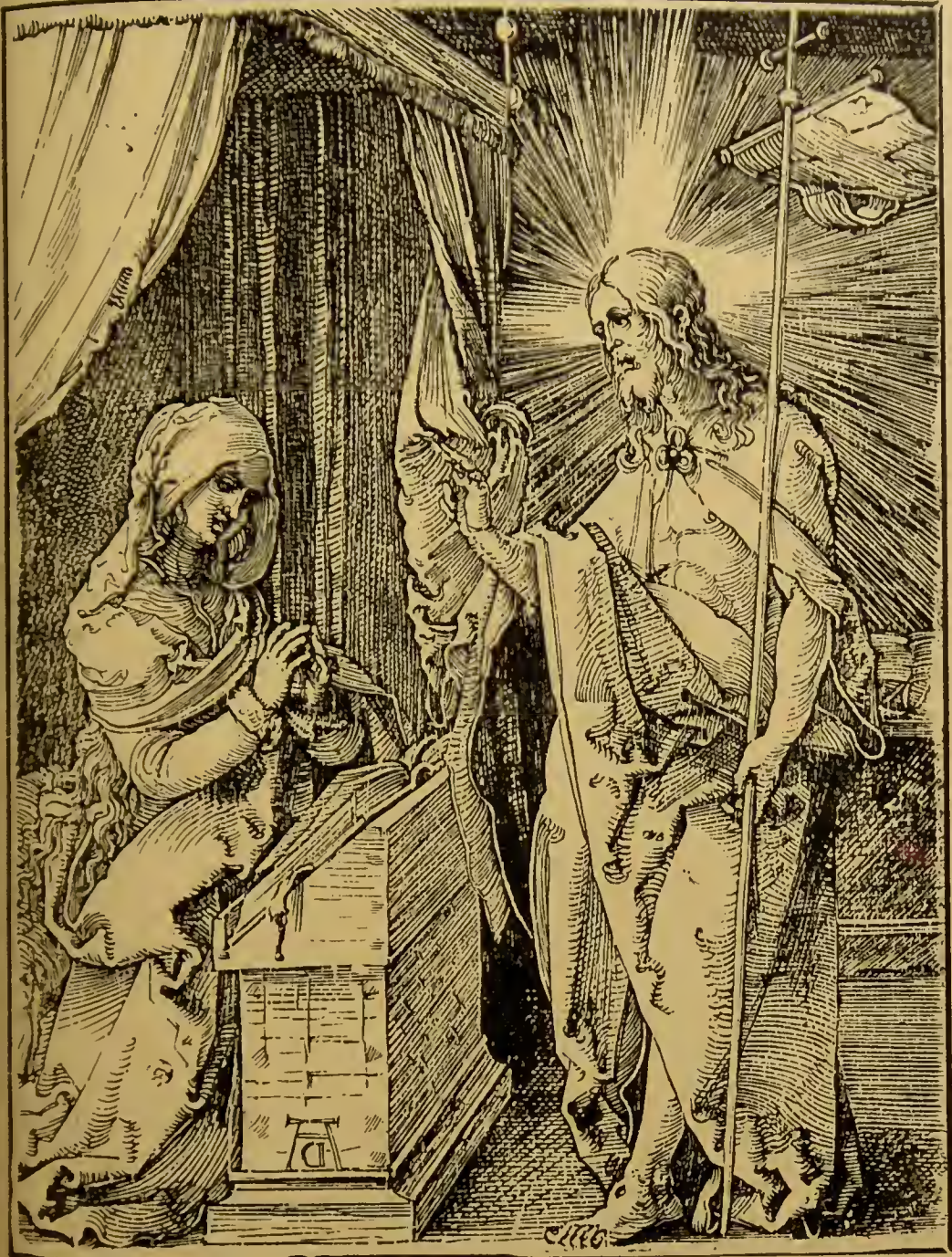
XXXI.

CHRIST APPEARING TO HIS MOTHER.

Christus erscheint seiner Mutter.

Christus refurgens. Mariæ matri suæ primū
apparuit. Versus Heroicus. cum Alcmanio
Dactylico. Tetram.

Postq̄ flagrones dominum necuere supernum
Tisiphona stimulante nefarij.
Et vigilum statione. virum cinxere sepultum.
Insidias posuereq̄ mortuo.
Dumq̄ parens recolit Symeonis carmina vatis
Sola sedens penetralibus intimis.
Et vitæ pertesa dies. suspiria. planctus.
Fletibus vda genas. dat amariter.
Omnia corde ferens. tulerat quæ corpore natus
Spicula. semianimisq̄ doloribus
Dum gemit. & sperat reducem fore mater alumnum.
Talibus & meditatibus æstuat.
Ecce sub auroram Christus rutilantior astris.
Candidior niue. lumine tercio
Astat. & ambrosiæ diuum caro spirat odorem
Illius. haud moritura. nec indecor.
Atq̄ suam primum Mariam post funera matrem
Visit. & exhilarat specie noua.
Transijt inquit hyems. cecidi qua. iamq̄ resurgo
Ad mihi scepra poli data. Tu quoq̄
Sedem vna mecum (genitrix mea. pone dolores)
Post tria lustra tenebis olympicam.



XXXII.

CHRIST AS THE GARDENER.

Christus als Gärtner.

Christus refurgēs Mariæ Magdalenæ appa
ret. Ode Saphica.

Dum suas Titan reuocat quadrigas
Tercius iam iam solitos ad ortus
Et resurgentis domini statuta

Transijt hora

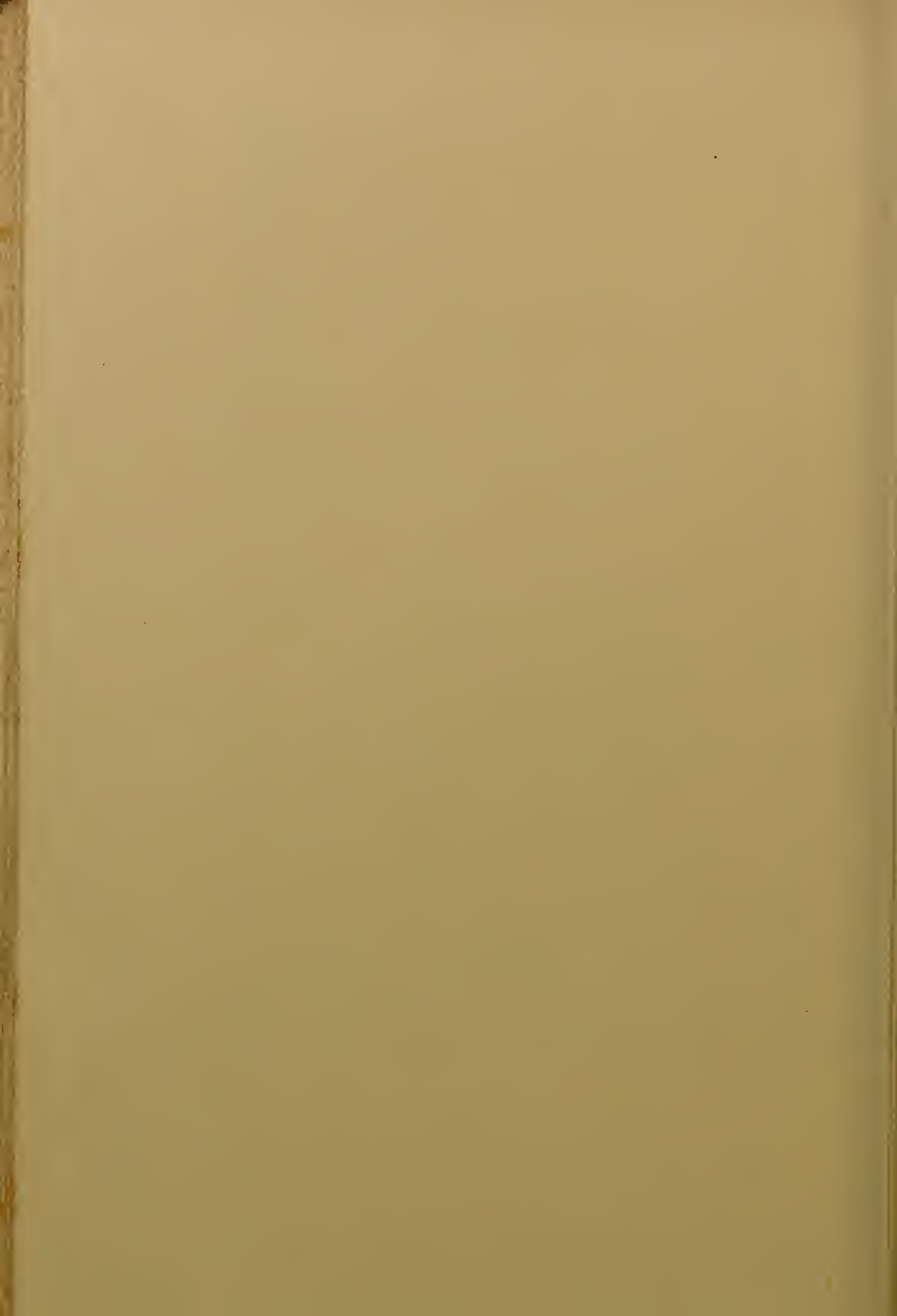
Mane. festino pede Magdalena
Ad sepulti Sarcophagum tonantis
Pergit. amissi gemebunda patris
Orphanitate.

Ad sacrum velox vbi venit antrum
Et caui faxi tenebras ocellis
Lustrat intentis. reperitq; nusquam
Corpus Iesu.

Heu meum. clamat. lachrymans Iesum
Quis tulit? diras etiam subirem
Præsidum portas. raperemq; raptum
Certa. virago.

Sic dolens. iuxta videt ecce quosdam
Cælites. retroq; sub hortulani
Cælitum regem specie latentem.
Postq; reiectum.





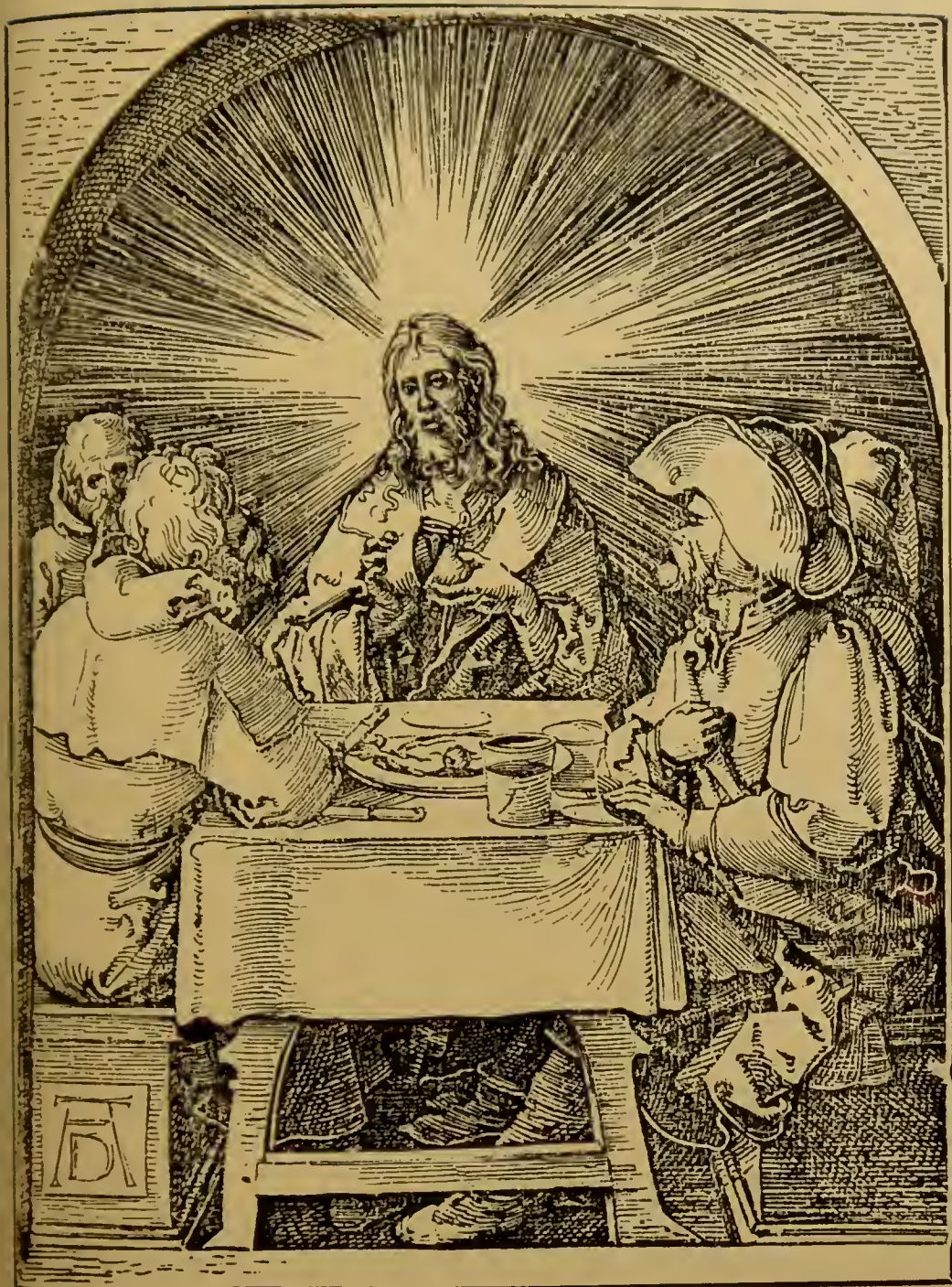
XXXIII.

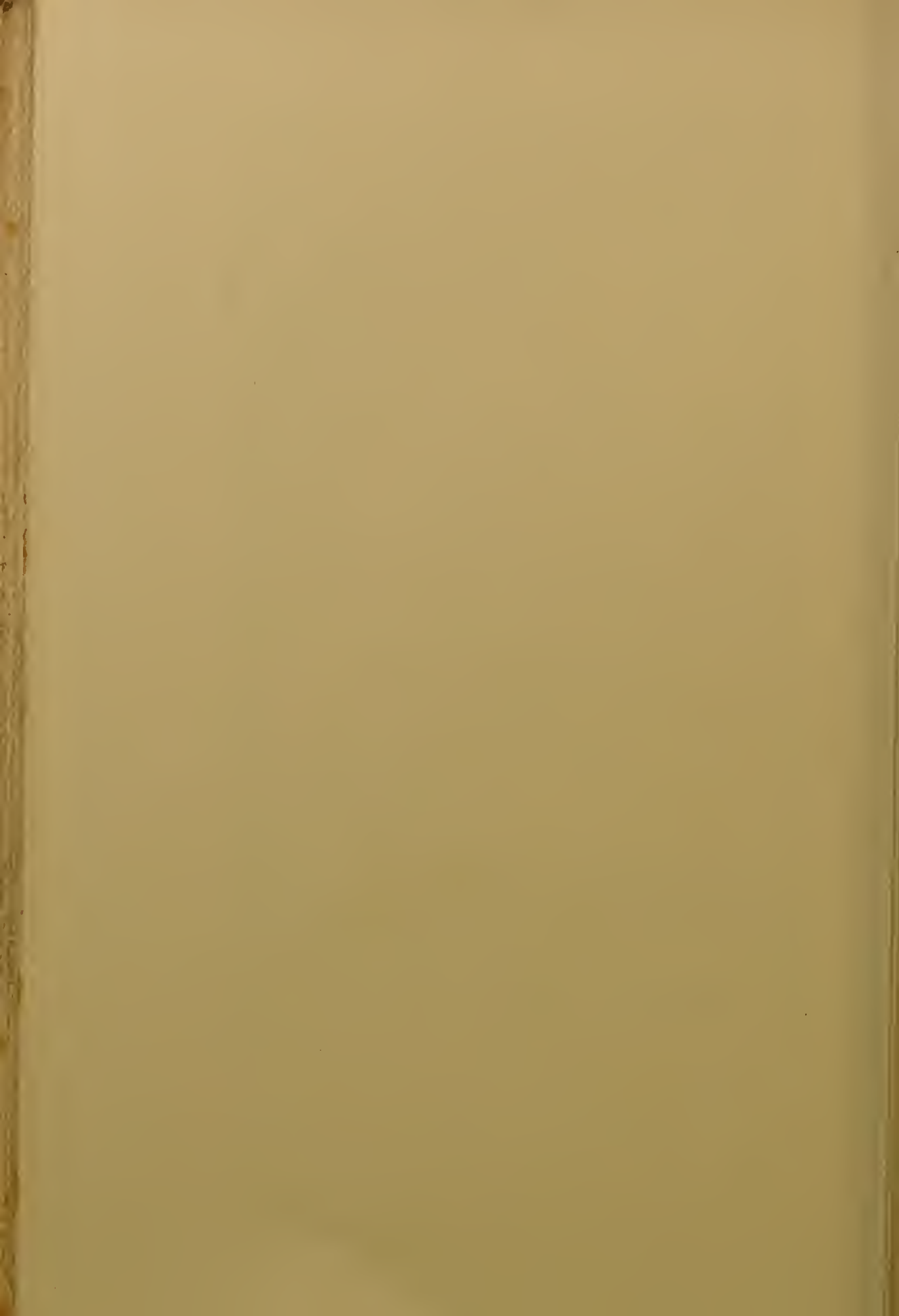
CHRIST AT EMMAUS.

Christus zu Emmaus.

Christus duobus ex suis discipulis apparet
in Emaus. Ode Glicon. Chor. Trim.

De summo quoties deo
Fit sermo. medium. palam
Ipfus. clam ve. locum tenet.
Vt veri cupidis boni
At praue gradientibus
Præsto sensibus obuiet
Et cœli doceat viam.
Vel recte sapientibus
Motus augeat excitos.
Sic olim Cleophæ. pius
Et Lucæ. dominus. parem
Se finxit comitem viæ.
Quos erroris ab inuio.
Verbi dogmate mystici
Veri duxit ad orbitam.
Ipfis. tum. sub imagine
Conuiuæ. cererem manu
Ceu ferro penetrabili
Frangendo. patuit viris
Christus. panis olympicus.





XXXIV.

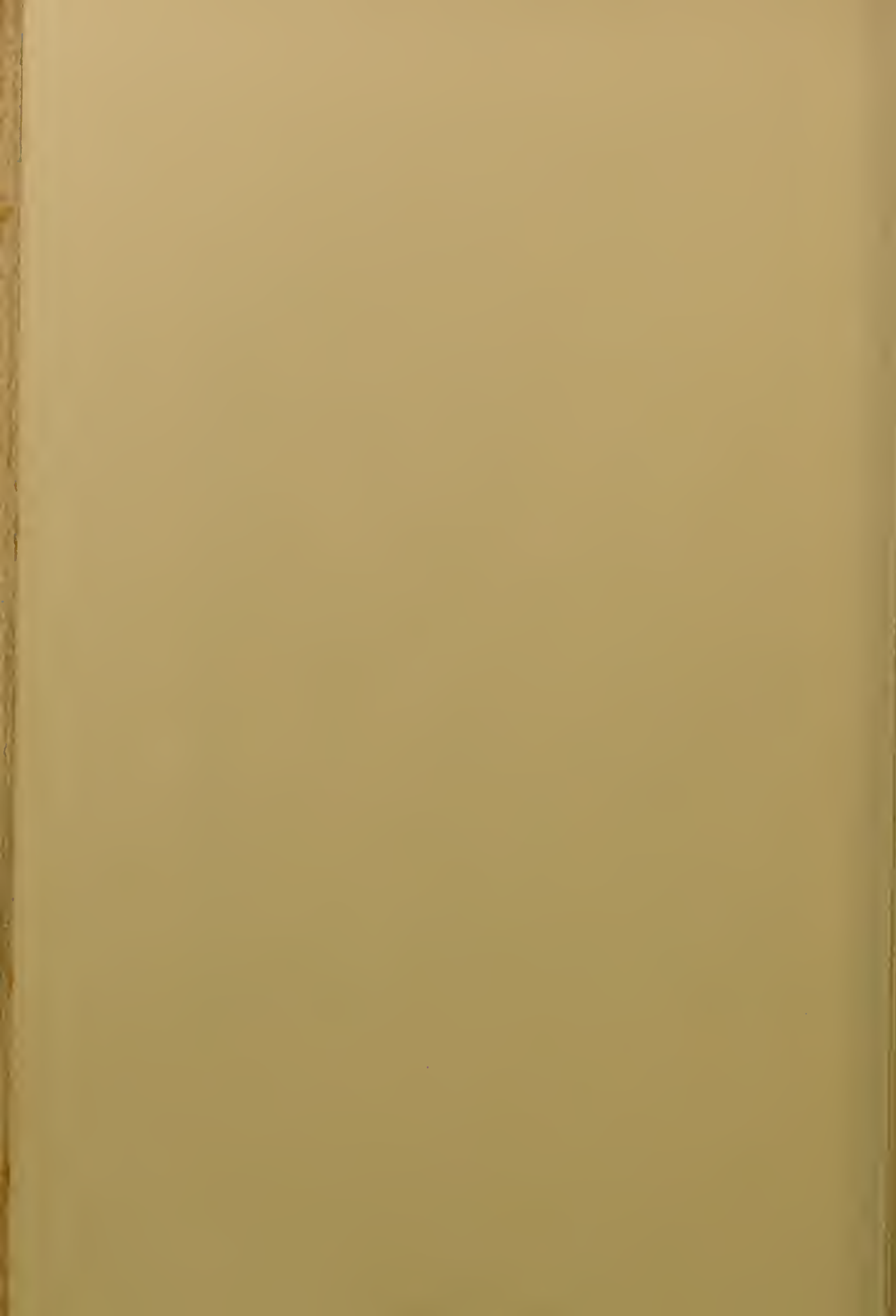
CHRIST AND THE TWELVE.

Christus unter seinen zwölf Jüngern.

Thomas Christū refurrexiffe dubitat &c. Ode Alcornia. Dactylica. Tetram. Hyperc.

Pressos mœroris pondere fratres
Conclauiq;.metus ergo.latentes.
Infami nuper morte magister
Sublatus.rediens victor auerni
Visitat.indutus carne suapte.
Clauſas perq; fores intrat.eisq;
Pace salutatis.quinq; subinde
Oſtentat didymo vulnera Thomæ.
Antehac.ille quidem.ni tetigiſſet
Stigmata ſacra.manu.niq; foratus
Clauorum.digitis ipſe probaſſet
Credere diſtulerat corpus Ieſu
Surrexiſſe.nouum robur adeptum.
Huc ades.huc oculos tende.manuſq;
Et metire latus cuspide foſſum.
Me taçto dubiam corrige mentem
Chriſtus ait.viſo numine Thomas
Supplex in faciem vergit.& inſit
Tu meus es dominus.credo.deuſq;
Si modo quod video.credere dicor.
Et nouiſſe fides dicitur eſſe.





XXXV.

THE ASCENSION.

Die Himmelfahrt.





XXXVI.

THE DAY OF PENTECOST.

Das Pfingstfest.

Spirituffanctus discipulis mittitur. Carmen
Pindaricum. Anap. Dimetrum.

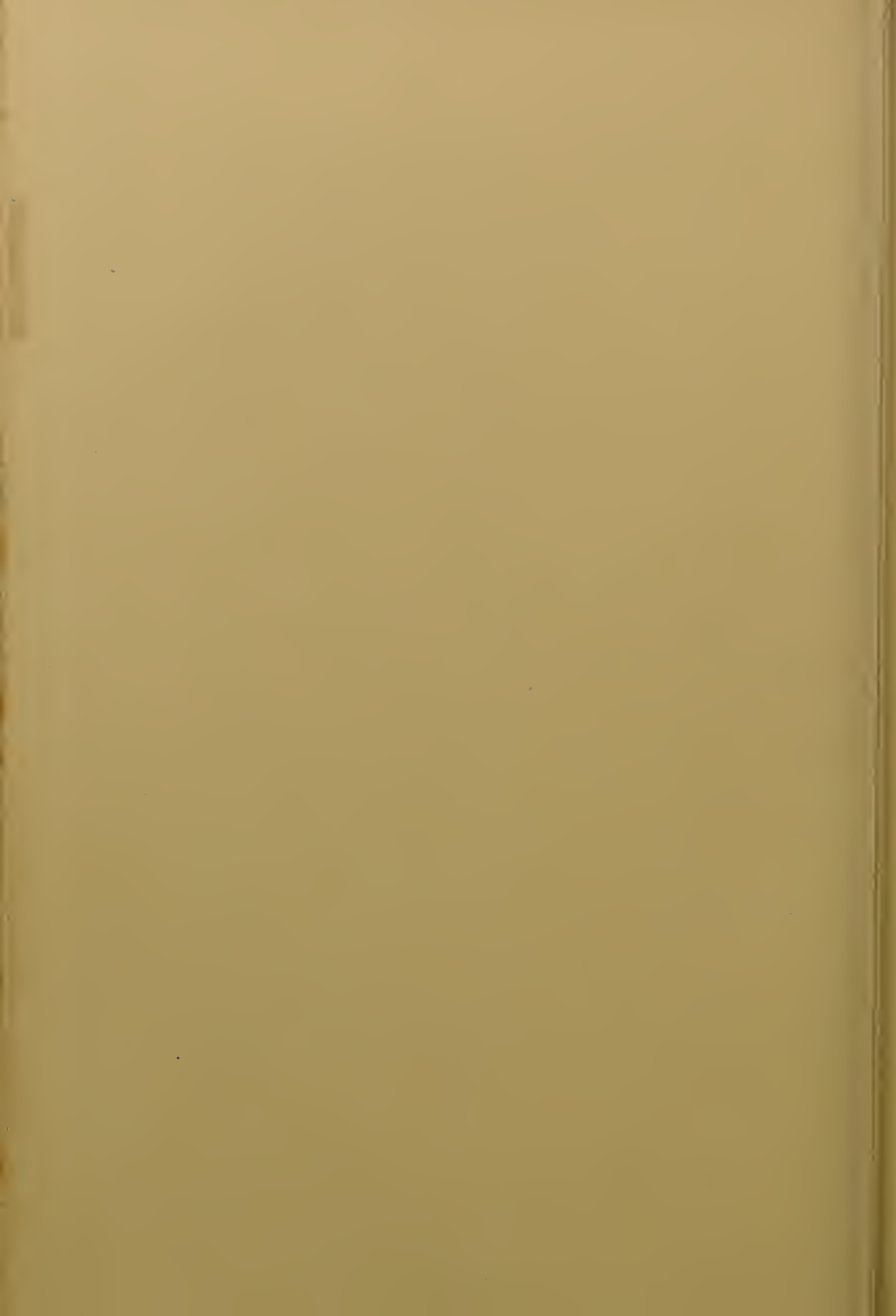
Moria Si Moriano in cliuo. sub eodem
on mōs di Pariter tecto dum sedet. hymnis
citur ij. Pa Operam quoq̄ dat turba fidelis
rali. iij. Cæ Orando sacrum pneuma. Tonantem.
pit Salemō Ruit & tonat ecce notus vehemens
ædificare Similis ve voto flatus ab alto.
domū dni Sequitur par flaminis citus imber
1 mōte mo Linguarum. per tabulata domus
ria. Veniens. illam luce chorufca
 Replet. super & astat alumnos
 Specie tali spiritus almus.
 Hilarat confessumq̄ fereno
 Illapsu. tristicia plænum.
 Stimulisq̄ simul dulcibus intus
 Agitat. sortem ad quāq̄ ferendam
 Veræ atq̄. nouæ legis amore.
 Verum quoq̄ dat nosse loquiq̄.
 Sic docta phalanx enthea. sparsim
 Audax trifidum permeat orbem.
 Simulachra docens numina vana.
 Christumq̄ deum ferre salutem.



De vltimo mūdi iudicio. Carmē Archilochi
um. Dactylicum. Heptametrum.

Quid miser indulges vicijs homo. ventris atq; menti
Et velut ignaum pecus. vtile sponte perdis æuum
Quod bene transactum. tibi sidera. perpetemq; vitam
Sin male. tartarea in flamma parit absq; fine mortem
Colla iugo Christi tua subijce. legibusq; pare.
Cuius in vnus nece. viuere. sempiternus olim
Possis. atq; ipso tunc iudice non timere pœnas.
Quippe sui veniet censor gregis. & quidem seuerus.
Cum suprema dies noua sæcula texet. in fauillas
Corporibus versis mortalibus. ignium furore.
Tellus quo lustrata nouabitur impetu voraci.
Oceanusq; simul. melioreq; sorte iam manebunt.
Horrendum tuba cœlitus vltima clanget orbe toto
Surgite. iudicio vos sistite. pristinis resumtis
Neruorum induijs vitalibus. offeaq; crate.
Tum solymis deus in conuallibus. arbiter sedebit.
Omneq; discernet pecus. at styge morbidum sub atr
Merget. perpetuo vel sulphuris obruet camino.
Vosq; meæ pecudes in gaudia dicet his venite.
Delictorum expers animus quibus impetrarit astra
Tælos.





Vuildualdo Pirchamero.viro patricio.litte
ris & græcis & latinis doctissime erudito.Be
nedictus Chelidonius.

Historiam lyrice tentavi dicere Christi
Lapsa reformantis sæcula.morte sua.
Hanc ego trado tuæ vir discretissime.limæ.
Nam calles doctas tu quoq̃ Thespiadas.
Pelle igitur Vuildbalde flagro cognomine mendas
Nostra tuam guadet musa tulisse manum.
Quæ prodire timens.prodit tamen ecce.bimestris.
Annos quippe nequit delituisse decem.

Vuildbaldi Pirchameri in carmina
Fratris Benedicti Chelidonij
Tetraſtichon

Quæ fuerat quondam volucris Pandione nata
Tecta subit hominum garrulitate sua.
Carmina sed docto fundit Chelidonius ore
Tangere quæ valeant tecta superna dei.

Io.Coclei.Ad lectorem.Hexaſtichon.

Hos lege chare modos lector.Chelidonia musa
Quos cura vigili prompsit.& igne pio
Non Thebana fides.non lesbia.nec lyra flacci
Sed gemebunda canit Barbitos ista crucem:
Non loca.non lufus.spinas & vulnera christi
Et mortem diram.magna Trophæa dei.

Impressum Nurnberge per Albertū Durer Pictorē
Anno christi Millesimo quingentesimo vndecimo

Heus tu infidiator. ac alieni laboris. & ingenij. surrep-
tor. ne manus temerarias his nostris operi-
bus inicias. caue. Scias eni a gloriosissi-
mo Romanorū imperatore. Maxi-
miliano. nobis cōcessum esse
ne quis suppositicijs for-
mis. has imagines
imprimere.
seu impressas per impe-
rij limites vendere audeat. q̄
si per cōtemptum. seu auaricie cri-
men fecus feceris. post bonorum con-
fiscationem. tibi maximum periculum sube-
undum esse certissime scias.



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